THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS

CHORALES TOUR ITALY

A preview of American musical selections for their upcoming tour of Italy in March 2020

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PIANISTS

SALISBURY & UNIVERSITY CHORALES

Salisbury UNIVERSITY
www.salisbury.edu

Saturday, November 23, 2019
Holloway Hall, Auditorium
7:30 p.m.

Lux Aeterna . . . . . .by Brian A. Schmidt (1962-)

Lux aeterna luceat eis Domine	May light eternal shine upon them, Lord
Cum sanctis tuis in aeternum	With thy saints forever,
qui a pius es	for thou art merciful.
Requiem aeternum dona eis	Grant them eternal rest,
Et Lux perpetua luceat eis. Amen	and let perpetual light shine upon them. Amen.

O Lux Beatissima . . . . . .by Howard Helvey (1968-)

O Lux beatissima,	O Light most blessed,
Reple cordis intima	Fill the inmost heart
Tuorum fidelium.	Of all thy faithful.
Sine tuo numine,	Without your grace,
Nihil est in homine,	There is nothing in us,
Nihil est innoxium	Nothing that is not harmful.

From Whitsuntide sequence *Veni Sancte Spiritus*
attr. Stephan Langton (d. 1228)
Archbishop of Canterbury

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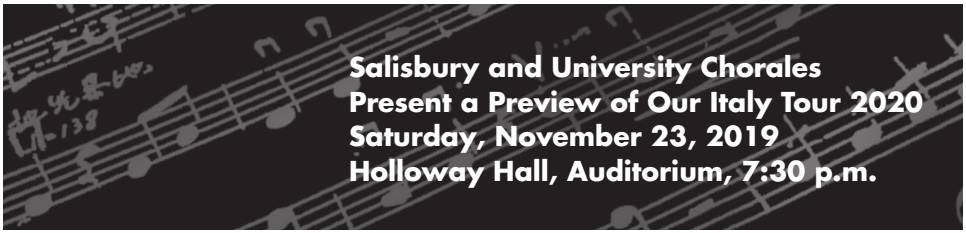
Hallelujah . . . . . .by Victoria Babaeva (manuscript) premiere

Erin Bourne, Olivia Davidson and Kadie Laramore, sopranos



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A Welsh Lullaby . . . . . .arr. by K. Lee Scott (1950-)
Based on "Suo Gan" from the motion picture *Empire of the Sun*

Shenandoah, American Folksong . . . . . .arr. by James Erb (1926-2014)

Make Our Garden Grow from *Candide* . . . . . .music by Leonard Bernstein (1918-1990)
arr. by Robert Page

O Magnum Mysterium . . . . . .by Morten Lauridsen (1943-)

O magnum mysterium,	O great mystery,
et admirabile sacramentum,	and wondrous sacrament,
ut animalia viderent Dominum	that animals should see the new-
natum, jacentum in praesepio!	born Lord, lying in their manger!
Beata Virgo, cujus viscera	Blessed is the Virgin whose womb
meruerunt portare	was worthy to bear the
Dominum Christum. Alleluia!	Lord Jesus Christ. Alleluia!

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continued

Salve Mater Misericordiae . . . . . .by Tim Sarsany (1966-)

Salve mater misericordiae,	Hail, mother of mercy,
mater Dei, et mater veniae,	mother of God, and mother of pardon,
Mater spei, et mater gratiae,	Mother of hope and mother of grace,
mater plena sanctae laetitiae, O Maria.	mother filled with holy gladness. O Mary!
Salve felix virgo puerpera,	Hail, blest child-bearing Virgin:
Nam qui sedet in Patris dextera,	For He who sits at theFather's right hand,
Caelum regens terram et aethera,	Ruler of Heaven, earth and sky;
Intra tua clausit viscera,O Maria!	Within thee Himself did hide in thy womb, O Mary!
Salve mater misericordiae, …	Hail, mother of mercy, …

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Nunc Dimittis . . . . . .by Győrgy Orbán

Nunc dimittis servum tuum in pace,	Lord, now lettest thou thy servant depart in peace according to thy word.
Quia viderunt, oculi mei salutare tuum.	For mine eyes have seen thy salvation,
quod parasti ante faciem omnium populorum,	Which thou hast prepared before the face of all people;
Lumen, lumen, lumen ad revelationem gentium	To be a light to lighten the Gentiles
et gloria plebis tuae Israel.	and to be the glory of thy people Israel.

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Chili Con Carne . . . . . .by Anders Edenroth (1963-)

Water Night . . . . . .by Eric Whitacre (1970-)
Original Spanish text by Octavio Paz
Translation by Muriel Rukeyser

A Tribute to the Armed Services . . . . . .arr. by Lloyd Larson

Veterans and current members are invited to stand when you hear your branch song.

The Battle of Jericho, Traditional Spiritual . . . . . .arr. by Moses Hogan (1957-2003)

Jessica Johnson, Kadie Laramore, Sara Miller and Alice Redfield, sopranos

Deep River from "Jubilee Songs" of the United States of America . . . . . .arr. by Harry Thacker Burleigh (1866-1949)

Hallelujah from "Handel's Messiah: A Soulful Celebration" . . . .arr. by Mervyn Warren, Michael O. Jackson and Mark Kibble
adapted by John Higgins

Ezekiel Saw De Wheel . . . . . .arr. by William L. Dawson (1899-1990)

Colin Cassidy and Joshua Dennis, tenors

PROGRAM NOTES

In the process of choosing repertoire for the fall 2019 concert, I wrestled with the problem of what choral music program can possibly follow a large work like *Carmina Burana* performed last spring. I realize that great choral music, and greatness in general, can come in large and small packages. Therefore, I chose some of my favorite, primarily unaccompanied pieces, from the sacred and secular choral repertoire. Understanding European audiences typically enjoy American music, I chose music for this concert composed primarily by American composers. The Chorale will feature selections from this program on our concert tour of Italy, March 14-22, 2020.

The program consists of five sections primarily classified by musical genre and style. The first set is comprised of sacred motets *Lux Aeterna* and *O Lux Beatissima* with themes of eternal light and mercy to those who have gone before us and the blessed light of God's grace. This set closes with the premiere of *Hallelujah* by Victoria Babaeva, a composer and pianist from St. Petersburgh, Russia, who was a visiting guest artist a few years ago for the Great Composer's series coordinated by Professor Luba Paskova-Anderson.

American folk music comprises the second set, featuring a traditional Welsh folk song and also Christmas carol based on "Suo Gan" from the motion picture *Empire of the Sun*. *Shenandoah* – arranged by James Erb – sings of a longing for the homeland. It was composed for the Richmond Choir's European tour in 1971. The music tone painting evokes the lapping water of the river on the shore and constancy of a flowing river in the lower voice parts. Folk themes are prevalent in Leonard Bernstein's "Make Our Garden Grow" from *Candide,* arranged by Robert Page. The text is about a young couple striving to do the best they know in a challenging world to make their garden (metaphor for family) grow.

We return to a second sacred music set beginning with *O Magnum Mysterium,* anticipating Christmas and the mystery of the animals seeing the newborn Lord lying in their manger with the Blessed Virgin Mary who bore him looking on. The nativity theme and mother of mercy, pardon, hope and grace are continued in the motet *Salve Mater Misericordiae,* which begins with a lyrical chant-based tenor line. The set concludes with Nunc Dimittis, a canticle from Luke 2:29-32 (Song of Simeon). Simeon was promised by God that he would not die before laying his eyes up his

savior. The large number of sacred selections is purposeful considering that a number of our venues in Italy will be churches with wonderful acoustics.

Vocal Jazz opens the fourth set with *Chili Con Carne* by Anders Edenroth of The Real Group. This popular vocal jazz standard has been one of the signature pieces of this Swedish a cappella group. Syncopated melodic figures accompanied by a vocal rhythm section create a driving spicy entrée to satisfy most palates. The program abruptly shifts to a palate consisting of a wash of tonal colors and cluster chords heard in Eric Whitacre's dreamy *Water Night.* Whitacre explains this piece "is simply the natural musical expression of this beautiful poem (of Octavio Paz), and is dedicated with [his] greatest sincerity to [his] friend and confidant Dr. Bruce Mayhall." Having recently honored our veterans on November 11, it is appropriate to do so again by the singing of *A Tribute to the Armed Services.* All veterans and currently serving service men and women are invited, as able, to stand when your respective branch song is heard. Family members of armed service personnel not present may also do so.

The final set of American spirituals is especially poignant on the 400th anniversary of the beginning of U.S. slavery. Some spirituals were used as code for those escaping slavery and were sung as messages of hardship, longing, hope and release from bondage while working in the fields and other labors. *The Battle of Jericho* is a biblical story about freeing the Israelites captive and enslaved in Jericho, Egypt. Joshua ordered the people to shout and the walls of Jericho came tumblin' down. For the African American slaves, "tumblin' down" meant freedom. The upbeat syncopated rhythms gave hope to the enslaved. By contrast, *Deep River* expresses in a quiet solemn tone of despair and hope. The text "campground" references a meeting place where slaves can share their sorrows and hopes. Ultimately, the "camp" over the Jordan (river) references Heaven. The Jordan is code for earthly freedom from slavery, representing the Ohio River, one of the boundaries of slave and free states. *Deep River* has a rich history. One of its most moving performances was by Marian Anderson, who sang it on the steps of the Lincoln Memorial in 1939 after she had been forbidden to sing in Constitution Hall.

Hallelujah from "Handel's Messiah: A Soulful Celebration" is not a spiritual, but it incorporates similar stylistic features like syncopation and quick melodic gestures. This arrangement is a soulful reworking of the well-known chorus by the

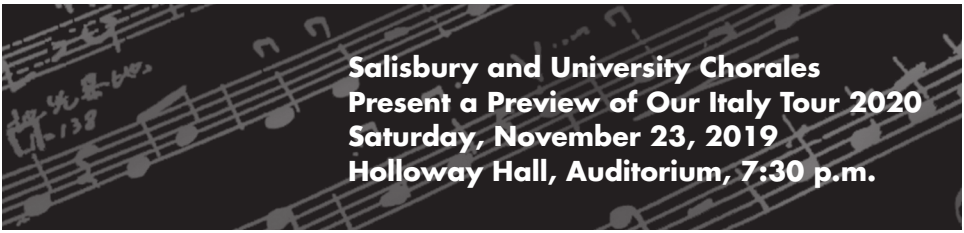
PROGRAM NOTES

same name from Handel's oratorio *Messiah*. We end the program with another popular spiritual, *Ezekiel Saw De Wheel* set for chorus by William L. Dawson. Tone painting depicts spinning wheels in the second section with syllabic and short rhythmic motives layered over the melody. While the Prophet Ezekiel writes to the Israelites exiled in Babylon, he sees a vision from God:

> a windstorm, and clouds, and lightning, and then four winged beings with multiple faces, each of them with a wheel beside or underneath. The wheels themselves are made of precious stones, they are "high and awesome," and they are "full of eyes all around." Not only that, but they are double wheels: "a wheel intersecting a wheel."

One consideration is that, because the preachers during slavery used call and response to teach the Gospel message, the wheel represents major doctrinal issues familiar to the people, namely faith and grace. As with the case of most spirituals, this folk song was passed down orally carrying the Gospel message. Once again, the upbeat and syncopated melody and rhythms provide timeless hope for those in despair and those struggling with physical, emotional and psychological bondage.

We look forward to sharing this timeless music with you this evening and with our audiences in Venice, Florence and Rome, Italy!



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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.

UNIVERSITY CHORALE PERSONNEL

SOPRANO I
Zoe Michelle Bradshaw
Emmalie Burrall
Sarah Butler
Nicole Laudati
Emely Martin
Sara Miller
Isabella Nguyen
Merland Orneus
Kelsey Pintzow
Miranda Rothermund

SOPRANO II
Julia Alexander
Gwendolyn Auvil
Erin Bourn
Olivia Davidson
Kristen Herbert
Jessica Johnson
Kadie Laramore
Kathleen McLoughlin
Miriam Wall
Miranda Wood
Bailey Zdebski

ALTO I
Anna Avrick
Jessica Graver
Erin Karrh
Yasmine Paye
Kirsten Phillips
Katherine Schell
Joana Weaver
Sandra Zelaya

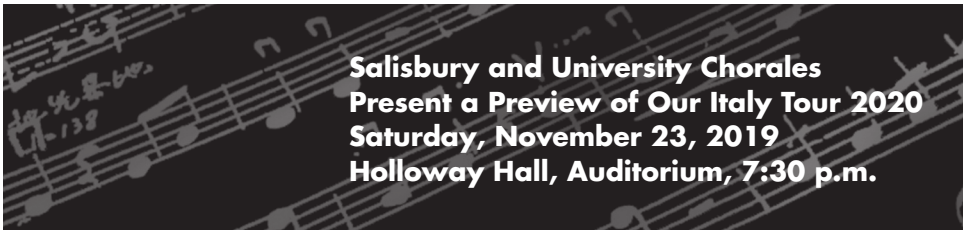
ALTO II
Geneque Garrison
Shyanne Gordon
Talia Hall
Kayla Ivey-Russell
Annabell Midley
Madelyn Zaprowski

TENOR I
Joshua Dennis
Lance Fisher

TENOR II
Colin Cassidy
Alexander DiPirro
Edgar Isaacs

BASS I
Lucas Burtnick
Bryan Connolly
Max Kichline
Kevin Ladd
Kenneth Leonard
John Simpson
William A.V. Willis

BASS II
Nicholas Brought
Andrew Lingenfelter
Austin Smith
Thomas Snyder
Dylan Williams



SALISBURY CHORALE PERSONNEL

SOPRANO I
Anne Binkley
Fiona Duncan
Cheryl Helm
Alice Redfield
Kathleen Shannon
Aurelie Van de Wiele

SOPRANO II
Josephine Caruso-Dipaolo
Amy Hasson
Alliandra Khillawan
Kate Manizade
Daryl Newhouse
Kathy Slaughter
Lena Woodis

ALTO I
Jenny Anderson
Cecilia Gabbidon
Karen Gabriszeski
Maggie Gallaher
Stacy Hromanik
Heather Joslin
Brenda Meckley

ALTO II
Louise Anderson
Becki Chalmers
Rebecca Jones-Hochmuth
Shawn McEntee
Cara Rozaieski

TENOR I
Adam Beres
Kevin Coleman
David Pollock

TENOR II
Nathan Ayersman
Chris Hromanik
Edgar Isaacs
Brandon Maher

BASS I
Albert Duncan
Bill Horne
Dana Kacyon
Jim Meckley
Bob Palladino

BASS II
Scott Duncan
Richard Hunter
David Medland
Matthew Schlauch
Mark Williams

ACKNOWLEDGEMENTS

Dr. Charles A. Wight, *President, Salisbury University*
Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*
The Late Charles R. & Martha N. Fulton
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
Colleen Clark, *Co-Chair, Department of Music, Theatre and Dance*
John Raley, *Co-Chair, Department of Music, Theatre and Dance*
Brooke Church, *Department of Music, Theatre and Dance*
Sally Choquette, *Department of Music, Theatre and Dance*

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